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CONTENTS.

	PAGE
OUR COMPETITIONS	51
NOTES AND ECHOES FROM THE NORTH OF ENGLAND	52
MUSIC IN ITS RELATION TO METHODIST WORSHIP	53
WELSH FESTIVAL AT THE CITY TEMPLE	53
MUSIC AT WESTBOURNE PARK CHAPEL	54
PASSING NOTES	55
HOW TO SING	56
THE STUDENT'S COLUMN	57
NONCONFORMIST CHURCH ORGANS	58
FOLKESTONE NONCONFORMIST CHOIR UNION	58
WORDS FOR MUSIC	59
LONDON SUNDAY SCHOOL CHOIR NOTES	60
ECHOES FROM THE CHURCHES:—	
Metropolitan	60
Provincial	61
Colonial	63
NEW MUSIC	63
STACCATO NOTES	64
TO CORRESPONDENTS	64
ACCIDENTALS	64

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Our Competitions.



WE had an unusually large number of MSS. sent in in response to our offer of a prize for the best anthem suitable for the opening of a church. But some of the competitors failed to enter into the true spirit of the task, and selected words not at all suitable; others chose appropriate words, but the great length of the composition was a defect. We are reluctantly compelled to withhold the prize, therefore, on the ground of insufficient merit or suitability.

We offer three prizes of Half-a-Guinea each for the best setting for Sunday School use of the three hymns on page 59. These are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before April 30th.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope, containing the name and address of the composer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prizes should we consider there are no MSS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

The Rev. H. Price Hughes, speaking at a

Wesleyan Convention at Leeds, lamented the fact that it was the custom to dispense with the services of the choir and organist at the Communion service. He said he always sent them a message asking them to remain, and added, "How often the service was spoilt by some good old saint with a cracked voice starting an unsuitable tune at a wrong pitch."

The difficulty of getting a list of the hymns for the Sunday services before the choir practice is not only an old but a very frequent one. Mr. Curry, the conductor of the Aldershot and Farnham Wesleyan Circuit Choir Union, meets the difficulty in the following manner. He writes:—"The assistant-sec. of the Union keeps herself posted with the names and addresses of all ministers and local preachers in the circuit. On Monday evening she posts to them a card reminding them that they are planned to preach at such and such a place of worship on the forthcoming Sunday, and asks them to forward to the organist or choirmaster (as the case may be) a list of the hymns they propose using. The cost of cards and postage is defrayed by a small annual subscription from the trustees of each chapel, and our experience has been that these reminders have had the desired effect. In three chapels in the circuit, hitherto choirless, the knowledge that the hymns for the Sunday service will be forthcoming on either Wednesday or Thursday morning has encouraged the organist to collect a few singers together to practise the hymns, and these have since formed the nucleus of a small choir. This is one of the

many ways in which the Union is working for the improvement of congregational singing in this circuit. We have a music library which the smaller chapels draw upon on loan. We also, if desired, send out a choir trainer to conduct practices in the villages."

The Nonconformist Choir Union Orchestra will give a concert in the People's Palace on Saturday, April 4th, at 8 p.m., when an interesting programme will be rendered. We understand Miss Cowley will play a pianoforte concerto with the orchestra.

Notes and Echoes from the North of England.



ON March 3rd the Nonconformists of Leeds, to the number of about a thousand, met in the Town Hall at a conversazione under the auspices of the Free Church Council. The Brunswick Wesleyan Choir supplied the music, comprising a variety of choice songs and part songs.

—*—

On the 9th of March, at the Convention of ministers and lay officers connected with the Wesleyan Methodist body in the Leeds district, Mr. F. James, Mus.Bac., Cantab., L.R.A.M., read an excellent paper on "Music in its Relation to Methodist Worship," a report of which will be found in another column.

—*—

The entries for the eleventh annual musical competitions promoted at Huddersfield, and known by the name of Mrs. Sunderland (a once noted Yorkshire soprano), closed on March 11th. The Mrs. Sunderland prizes of five guineas and a silver medal each for two vocal soloists are this year offered for sopranos and contraltos. The record number of forty sopranos have entered. Their test piece will be "The path of the just," from the late Sir G. Macfarren's oratorio *King David*. The number of contraltos entered is twenty-five, and their test is Ruth's song, "Entreat me not to leave thee" (Gounod). The instrumental solo prize of three guineas is this year offered to pianists, and the test piece is Hummel's Rondo Brillante in B minor, op. 109. Prizes of four and two guineas respectively are offered for a mixed quartet competition, the test piece being "God is a Spirit," from Sir W. Sterndale Bennett's oratorio *The Woman of Samaria*, but for this contest there are only three entries. Mendelssohn's "Judge me, O God," is the test piece for mixed choirs, and for the two prizes of eight guineas and four guineas respectively five choirs have entered. The competitions are too late in the month for the results to appear here.

—*—

Miss Wakefield, the moving spirit in the "Wakefield" musical competitions held annually at Kendal, cannot find a suitable hall in which to continue the ever-growing festivals. They have up to the present held the meetings in the St. George's Hall, but the proprietors decline to make any alterations. This year the Drill Hall will be used for the three days' gathering, after which, doubtless, a new structure will be forthcoming.

The fourth yearly musical competitions were held at Pudsey on March 4th and 11th. Twenty-five sopranos, seven contraltos, twenty-three tenors, twenty basses, six mixed choirs, and eight male choirs had entered. The test pieces were: Sopranos, Dudley Buck's "When the heart is young"; contraltos, F. Clay's "Sands of Dee"; tenors, "Pinsuti's "The Last Watch"; basses, Handel's "Revenge, Timotheus cries"; mixed choirs, Dudley Buck's "Hymn to Music"; male choirs, Sullivan's "Beleaguered." Mr. A. Jowett, Mus.Bac., Oxon., acted as adjudicator, and Miss Parker played the pianoforte accompaniments to most of the songs and solos.

—*—

The President of the Wesleyan Conference, the Rev. Hugh Price Hughes, speaking at a meeting in the north of England last month, said: "I have a high opinion of the services rendered by the choir and organist, and I hope the day is not far distant when they will be so spiritually sympathetic that every one will remain to the prayer-meeting on Sunday evening."

—*—

The Golberg Prize at the Royal Academy of Music has been awarded to Miss Ethel M. Wood, a native of Holmfirth, near Huddersfield.

—*—

On March 1st the Bradford Permanent Orchestra held their annual meeting, when it was proposed to ask the City Council to grant a subsidy from the rates. It was stated that the Leicester Town Council had promised £300 to the local orchestra, and that Nottingham were willing to allow a farthing rate for the same purpose.

—*—

The parish church of Doncaster has a more costly organ than any place of worship in this country. It was built by Schulze, and it occupies almost the whole of the north chapel. The pedal organ of twenty-five stops is the largest in Europe. The swell-box takes up more space than any ordinary room.

—*—

Mr. H. A. Fricker, Mus.Bac., F.R.C.O., the Leeds city organist, gave an organ recital in Greenfield Congregational Chapel, Bradford, on February 27th. The programme was made up of works by ancient and modern masters, and included Bach's great G minor fugue, Dvorak's "New World Symphony" (the finale), etc.



Music in its Relation to Methodist Worship.



AT the Leeds Wesleyan District Convention, held in Brunswick Chapel, March 8th and 9th, a paper on this subject was read by Mr. F. James, Mus.Bac. (Cantab.), L.R.A.M. The function of music in the service of the church is, he said, to assist worship, and not to hinder or supplant it. Care should be taken that the spirit of display be excluded from our church music; that this was not always done was abundantly proved by the way services were sometimes advertised, the posters often reading just like concert notices, the names of singers being given in full, and sometimes followed by such words as "First Prize Winner at — Contest," etc. Another important point was the selection of the music to be sung; songs such as "Arm, arm, ye brave!" "With verdure clad," and "Ora pro nobis" were not calculated to assist *worship*, and should therefore be avoided; music should be not only good, but suitable. Undoubtedly the motive for many objectionable practices was to get a good congregation and a good collection, but these were not the only points to be aimed at. That the spirit of the concert room was often present was to be frequently seen in reports of musical gatherings, where such phrases were read as "Mr. So-and-So exhibited a fine style and showed his charming voice to great advantage; those present enjoyed a rare musical treat." It was a mistake to sing too much music; quality in the singing, not quantity, was to be the aim. Music should be good, but not necessarily elaborate. Charles Wesley's Hymn for Singers (No. 204 in the Wesleyan Hymn Book) should express the feelings of all taking part in the music of worship. Hymn-singing was the back-

bone of music in worship. Luther was the first to realise the power of congregational song, and the hymn-singing in a church was often a criterion of its spiritual condition. A great mistake was sometimes made by preachers in choosing all the hymns on the subject of the sermon; surely one or two should suffice. The choice of the first hymn often had a great influence on the whole service; such a hymn as "Sweet is the work, my God and King," or "O day of rest and gladness," was a good opening for a morning service, whilst for closing the evening service what could be more appropriate than "Saviour, again to Thy dear name we raise," or "How do Thy mercies close me round"? The choir-master should be a man of broad views. Many of the modern hymn-tunes were very fine, but Sullivan and Barnby should not have a monopoly, for the older tunes had their place. The best place for the anthem was between the first and second lessons; it should not follow the sermon. He once heard the effect of a most impressive sermon on "What shall it profit a man?" entirely spoiled by the choir, immediately on its conclusion, singing Root's "Cry out and shout." Solos, if sung, should be sung reverently. "I know that my Redeemer liveth" might be sung with pauses on the high notes and other effects reminiscent of the concert room, and thus be a hindrance instead of a help to worship. As to voluntaries, great care should be taken in the selection of suitable ones; there was an idea that outgoing voluntaries should always be noisy; some players, as soon as the Benediction was pronounced, invariably pulled out "Great to Fifteenth with Swell coupled." "Showy" music should be reserved for recitals, and quiet voluntaries were often most suitable for the conclusion of a service.

Welsh Festival at the City Temple.

A CHARACTERISTIC Welsh Nonconformist service took place on February 28th at the City Temple, which was greatly crowded. There was not a word of English in it from beginning to end; the singing (of which there was plenty), prayers, reading, and sermons were all in Welsh. The meeting, or religious festival as it may be called, was held to celebrate St. David's Day, and proved to be one of the largest Welsh gatherings of the kind ever held in the metropolis. The four denominations—Congregationalist, Baptist, Wesleyan, and Calvinistic Methodist—united in promoting the gathering, the secretary, who also acted as chairman, being the Rev. D. C. Jones, Congregational minister of Hilda Road, Brixton, and the musical director being Mr. E. Maengwyn Davies. His choir of a thousand voices was drawn from the Welsh Nonconformist churches in London, and had been holding rehearsals during the winter in various Welsh chapels. Mr. Davies deserves great praise for the high standard of excellence in congregational singing to which his choir attained.

The service commenced with a short organ recital by Mr. Bryceon Treharne, a triumphant Welsh hymn by R. H. Pritchard, of Bala, following. The triumphant

strains of this hymn may be noted, because so much of the purely Welsh music seems set in a minor key, the second tune by Ieuan Gwyllt, being markedly so, though very sweet and beautiful. Between these two hymns had been interpolated a reading from the Scriptures by the Rev. Evan Thomas, Baptist minister of Ealing, and after the second hymn a prayer followed by Dr. Abel J. Parry, another Baptist minister. Next came a solo by Miss Morfydd Williams, the opening line of which may be rendered: "The Lord is my light"; and, after another hymn—"I know that my Redeemer liveth"—the tune being composed by Dr. Emlyn Evans, the vast congregation settled down to a forty minutes' sermon by the Rev. Job Miles, Congregational minister of Aberystwyth.

The second preacher—one of the finest pulpit orators in the Principality—was the Rev. Hugh Hughes, of Carnarvon. It is customary with the Welsh at such gatherings to have two preachers. Among the music was a Welsh Dies Irae by Dr. Jos. Parry, and an anthem, "There shall be signs in the sun, the moon, and the stars." Handel's "Hallelujah Chorus," played by Mr. Treharne, brought the meeting to a close.

Music at Westbourne Park Chapel.

FEW places of worship have attained a wider fame than Dr. Clifford's commodious chapel. Situated in a district which furnishes a large working population as well as a "retired" class, the building and its associations provide a happy medium for the blending of various sections of the social scale. On the occasion of our representative's visit the congregation was largely composed of young people, who seemed thoroughly to appreciate the eloquent discourse of the popular pastor. It happened that the occasion was devoted to a fervid denunciation of the position of the priest in the family and in the church. A large-hearted appreciation of the foundation truths was declared to form the best antidote to priestly aggression, and a telling appeal to the young people who will "see the next century" to close their ranks against the encroachments of the sacerdotalists seeking to invade hearth and home, formed a fitting climax to an extremely forceful denunciation of the Ritualist party.

But we anticipate. The plan adopted for the entry of strangers is to allow five minutes only to seat the crowd who gather early in the lobbies. The result is a sense of hurry, which might be avoided if more time were given, and a full five minutes allowed in order to exhaust one's natural curiosity in overlooking the details of the building, and allow a little time for composing one's mind before the service commenced.

There is no pulpit at Westbourne Park. The Doctor is quite at home behind the simple rail of the rostrum, and the desk is not always chosen as the point of delivery. One missed the organ behind the preacher—the chamber being too small to admit an instrument of any great size. The carved screen, erected half-way in the arch, bears the ever-welcome gospel of John iii. 16. A large table on the platform provides accommodation for the preacher's notes of reference, etc., etc.

The numbers of the hymns are noted on two large boards, and at the commencement of the service (unannounced) a Sanctus is sung. By a curious coincidence a recent experience was repeated, and the "Old Hundredth" was again sung on the occasion of our visit; which leads to the remark that the congregation did not seem so "hearty" in their rendering of the grand melody as were our friends at Bloomsbury at the chapel opening. This probably was explainable by the absence here of any "feature." But who-

ever failed, it was not the preacher. Dr. Clifford would, we imagine, make a good chorister, for his "joining in" was apparent and hearty.

The service was musically below the average as to the fare provided by the choir, which consists of forty voices. The only special feature rendered by the choir gallery was a trio ("Lift thine eyes"), beautifully rendered by Mrs. Hetty Whyte, Miss Edith Kingsford, and Miss Esther Franklin. Usually there is an anthem, but on the present occasion the trio sufficed. The other hymns in the service were "Jesus is our Shepherd" (to St. Mary Magdalene), "Christ, whose glory fills the skies," and "O Jesus, Friend unfailing," which were probably chosen to fit the discourse rather than to furnish opportunities for the choir. It seems that the choir and congregation are waiting the

advent of the new Baptist Hymnal, which, when published, will doubtless give a better method than the present use of two books (Union Hymnal and The Treasury). At the conclusion of the service we went in search of the organ, and found it in two sections, each occupying a far corner in the gallery, behind the choir and congregation. The instrument (3-manual, by Bishop and Son) is of good power and excellent tone, and, in the skilful hands of Mrs. Mary Layton, F.R.C.O., is well able to lead the praise of the large congregation. (But it surely must have been an afterthought to put it upstairs.)

Mrs. Layton had the distinguished honour of being the first lady "Fellow" of the College of Organists, taking

her degree at an early age. Before accepting office at Dr. Clifford's, Mrs. Layton was for over twenty-five years organist at Markham Square Congregational Church, Chelsea, where for some time she was associated with the Rev. Andrew Mearns, who resigned the pastorate in order to take up the secretarial work of the London Congregational Union. Mrs. Layton's reputation as choral conductor and voice-trainer is very high, and at her pupils' concerts she has had the honourable pleasure of having as presidents some eminent musicians and others, among them being the late Sir Joseph Barnby, Professor Herkomer, Sir Frederick Bridge, Felix Moscheles, Madame Lemmens-Sherrington, Madame Antoinette Sterling, and Mrs. Mary Davies. While at Markham Square, Mrs. Layton did some excellent pioneer work in oratorio performances (held in the church), one of the last being *Elijah*, with full band and chorus. Good work was also accomplished at Westminster Chapel for the P.S.A.



MRS. M. LAYTON, F.R.C.O.

The efforts to foster music of a noble order in the sanctuary as an aid to devotion by well-trained singers is worthy of all praise, especially when conducted in a devotional spirit and for the glory of God, and this is quickly discovered to be Mrs. Layton's standpoint.

Among the more prominent of Mrs. Layton's pupils may be mentioned Madame Annie Layton, Miss Jessie King, Miss Kate Cherry, Miss Esther Franklin, and Dr. Thos. Ely, F.R.C.O.

Mrs. Layton's reminiscences of Nonconformist music are of distinct interest. Her father—Mr. Walter Johnson—was schoolmaster and precentor at Trevor Chapel, Brompton, and the leader there of large psalmody classes before organs were

erected or even allowed in our chapels. In those days the "band" supplied what music was needed.

By the courtesy of the organist, we were permitted to take a bird's-eye view of a useful branch of the work of the church—"the Social Hour." Finding that many young people in neighbouring houses of business were compulsorily prevented from returning to their rooms before 10 o'clock on Sunday evenings, the Lecture Hall was thrown open after the service for a social meeting. A small subscription covers the cost of the light refreshments served from 8.15 till 9 o'clock. Music of a high order, and by some of the best available talent, is provided until 9.45, Mrs. Layton being well to the fore in furnishing programmes.

Passing Notes.



AM glad to see that the question of improving the attendance at the second Sunday service is being discussed. Correspondents of the *British Weekly* have been offering many suggestions in connection with the matter, and a great variety of opinions has been expressed. But I have no hesitation in saying—and my statement is based upon actual experience—that the only way in which the second service can be rendered attractive is by making it essentially different from the first service, by doing away with the long formal sermon, and having plenty of music of a bright tuneful character in its place. People do not want two sermons on a Sunday nowadays. Of course in churches where the minister has a large following of admirers there is no difficulty; but taking the ordinary run of preachers, it has to be admitted that the second service as usually conducted fails to bring out the congregation. If ministers would only recognise the value of music in this direction it would not only greatly ease their own labours, but it would provide a very stimulating outlet for the energies of choir and organist. The vexing thing is that so many ministers, either through jealousy or an absurd respect for "use and wont," decline to admit the expediency of altering the traditional form of service in favour of more music. Practically they will not admit that, as Pope said,

Some to church repair
Not for the doctrine, but the music there.

And so they go on preaching to empty pews while choir and organist might be directing and leading the music of large congregations. Stern necessity will teach the lesson bye-and-bye.

* *

The death of Mrs. Keeley, at the very long age of ninety-four, brings back many interesting recollections of the musical past. For Mrs. Keeley was not always connected with the stage; as Miss Goward she began her professional life as a concert-vocalist. Later on she became a singing actress, and in that capacity had

the good fortune to be asked to sing the well-known "Mermaid's Song" at the first London performance of Weber's *Oberon*. Some four years ago she told Mr. F. G. Edwards the particulars of that interesting incident. The song had been successively declined by two other vocalists, when Sir George Smart said: "Little Goward will sing it." And little Goward did. The Mermaid had to sing at the back of the stage, where it was very difficult to hear the extremely soft accompaniment. At the first general rehearsal the effect was not quite satisfactory, and Fawcett, the stage-manager, impatiently exclaimed: "That must come out—it won't go." Weber, very feeble, was standing in the pit leaning on the back of the orchestra. "Wherefore shall it not go?" he shouted, and leaping over the partition like a boy, he took the place of Smart, who was temporarily conducting, and thus saved the excision of this favourite song. After the first performance, Weber came to the young singer, and placing his hand on her shoulder, said, "My little girl, you sang that very nicely, but what for did you put in that note?"—the reference being to an *appoggiatura* she had added. That was in 1826, and now the "little girl" has gone, all but seventy years after.

* *

I am afraid the music of Moscheles is not played much nowadays. But we have not forgotten the name, and hence a volume of reminiscences from the pen of the *virtuoso's* son is sure of a welcome from musicians who like to read about the great names of a past generation. Mr. Felix Moscheles' "Fragments of an Autobiography" is a sparkling book, written by a light-hearted man, who is luckily able to say that he has lived a thoroughly happy life. The author is a painter, but he has much less to say about his own art than about the art which enabled his father to play duets with Liszt and Mendelssohn and send Sir Walter Scott into raptures of delight when he improvised upon certain Scottish airs during a professional visit to Edinburgh. The elder Moscheles had a wide circle of musical friends, and this means, of course, that we hear a good deal from the son about the eminent

musicians with whom, as a young man, he came in contact. Mendelssohn, it need hardly be said, has the first place, having been the author's godfather. Most people have read the humorous letter written by the composer to Moscheles on the occasion of the junior Felix's birth. The reminiscences in this volume are exceedingly interesting, showing Mendelssohn as "the king of games and romps," and emphasising once more the genial, lovable qualities of his character. There is only one jarring note. Mendelssohn, we are told, took a dislike to an Irish girl at the Leipzig Conservatoire, of which he was director, for no other reason than that she had "a mass of fluffy red hair, which would break away from the rule of the hairpin, and escape in a spirit of rebellion." The artist mind rather likes that sort of thing nowadays, but I suppose Mendelssohn thought it quite improper! Among the other musicians who figure in these pages are Liszt, Wagner, Malibran, "dear old Rubinstein," Thalberg, Ferdinand David, and Joachim. David seems to have been a musician of the good old sort. He could not understand how anybody could get through twenty-fours without playing some sonata or trio. He was quite indignant on one occasion when he was staying with Sterndale Bennett in London. "Would you believe it," he said, "I have been in the house now for more than a week, and we have not once sat down to make music." Bennett, no doubt, had enough of "making music" with his pupils!

* *

Mr. Alfred Hollins, the distinguished blind organist,

has been protesting against the growing craze for big organs in the churches. No doubt he speaks feelingly on the subject. At Free St. George's, Edinburgh, he has a two-manual instrument of only twenty-three "speaking" stops; and in a recent number of the *Organist and Choirmaster* I saw somebody commiserating with him on having to play on an organ so little in keeping with his powers. The organ at Free St. George's is one of the finest specimens of Lewis's work I have ever heard; and I happen to know that Mr. Hollins is very well satisfied with it even on the ground of its size. Certainly he gets as much out of it as many other players could get out of an instrument with twice the number of stops. In any case he is certainly right in saying that organ-building, while it is not degenerating, is suffering from a desire to obtain a great show of stops at a low price, regardless of the quality of the material and of the voicing. It is the height of folly to multiply stops merely in order to have a big instrument. Even in the matter of concert organs Schulze was of opinion that nothing was really to be gained by going beyond sixty or seventy stops. If you have all the different qualities of tone represented, what more is necessary? The mere duplication of the diapason work either on the same manual or on another with the sole difference of being enclosed in a box, as is too often the case with the average church organ, is but a poor way of using up money and space. What is wanted is fewer stops and better quality.

J. CUTHBERT HADDEN.

How to Sing.

A LESSON-LECTURE BY S. FILMER ROOK.

AN interested and attentive company welcomed Mr. Filmer Rook on the occasion of his visit to the Sunday School Choir Guild Meeting on February 28th. The "Lesson-Lecture" proved to be extremely helpful, and the various points were quickly caught up, and the exercises set by the lecturer were well carried out.

Treating the audience as a class, Mr. Rook said that two things were deficient in most singers—breath and resonance. Exercises increased the value of the voice by fifty per cent., and this without hard labour. When singing, many people imagined that a different style was necessary to that adopted for speaking. There are three ways of breathing—(1) by the descent of the diaphragm, (2) by sideways expansion of the ribs, and (3) by raising the shoulders. The audience were here invited to stand and "breathe" under instruction. Placing the hands lightly on the waist (not hips), a breath was taken slowly through the nostrils (mouth closed) until the hands were moved. The high breathing from the tops of the ribs was easily detected, but not so readily the correct method. In private classes Mr. Rook would insist on pupils reclining while

taking their first breathing exercise, but for the present occasion an "easy attitude" was adopted. Inspiring and expiring slowly (ebb and flow), the "class" quickly arrived at the correct method.

After dealing with the obstructions to proper breathing indulged in by both sexes, the lecturer noted with pleasure that the large increase in outdoor sports—golf, hockey, and bicycling—tended to give greater freedom to the body.

How to hold the breath formed the next exercise. The "class" were invited to breathe deeply until the correct sensation (a sense of expansion right round the waist) was felt. This was attained by a simple method. The class were instructed to listen (say to a noise in the street), and the secret was explained, and the correct method learned. A good singer holds breath at the waist, but an indifferent performer throws the "holding" on to the throat, which should be always free. If a weight was raised the throat instantly tightened, and if this sensation was felt while singing, then the method of holding the breath was wrong. The easiest method of *using* the breath was to whisper (figures 1 to 8 slowly). Beginners would only last to number four at the commencement, but the capacity would increase after short exercise. After

COME, CHRISTIAN YOUTHS AND MAIDENS.

A Chorus suitable for Sunday School Anniversaries.

Words by REV. CANON T. A. STOWELL.

(*By permission.*)

Music by ARTHUR BERRIDGE.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 2d.

Tempo di marcia.

ORGAN. *f*

CHOIR—SOPRANOS. *mf*

Come, Chris - tian youths and

maid - - ens, Come, bro - thers, old and young; Up -

lift your hearts and voi - ces, Be praise on ev - 'ry tongue.

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COME, CHRISTIAN YOUTHS AND MAIDENS.

SCHOLARS MAY JOIN HERE.

The musical score is written for a choir and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked *f*. The vocal parts enter with the lyrics: "In God's own house we ga - ther, Our year - ly feast to hold; Come,". The piano accompaniment provides a harmonic foundation with chords and moving lines. The score continues with a second system of vocal entries, followed by a section where all voices join in singing: "join our joy - ful an - them, Ye bro - thers, young and old. Come, sing with us the". This section is marked *p* and *mf*. The piano accompaniment features a melodic line in the right hand and a more rhythmic, chordal line in the left hand. The score concludes with a final system of vocal entries and a piano accompaniment ending marked *dolce*.

In God's own house we ga - ther, Our year - ly feast to hold; Come,
 In God's own house we ga - ther, Our year - ly feast to hold; Come,
 In God's own house we ga - ther, Our year - ly feast to hold; Come,
 In God's own house we ga - ther, Our year - ly feast to hold; Come,
 join our joy - ful an - them, Ye bro - thers, young and old. Come, sing with us the
 join our joy - ful an - them, Ye bro - thers, young and old. Come, sing with us the
 join our joy - ful an - them, Ye bro - thers, young and old. Come, sing with
 join our joy - ful an - them, Ye bro - thers, young and old. Come, sing with us the
 prais - es Of God's pre - serv - ing care, Who safe from harm has
 prais - es Of God's pre - serv - ing care, Who safe from harm has
 us the prais - es Of God's pre - serv - ing care, Who safe from
 prais - es Of God's pre - serv - ing care, Who safe from harm has

(2)

COME, CHRISTIAN YOUTHS AND MAIDENS.

cres. kept us Through - out an - o - ther year; And crown'd our lives with
cres. kept us Through - out an - o - ther year; crown'd our lives with
cres. harm has kept us Throughout an - o - ther year; And crown'd our lives with
cres. kept us Through - out an - o - ther year; crown'd our lives with

cres. mer - cies Un - num - ber'd as the sand,..... Which day by day have
cres. mer - cies Un - num - ber'd as the sand, Which day by day have
cres. mer - cies Un - num - ber'd as the sand, Which day by day have
cres. mer - cies Un - num - ber'd as the sand, Which day by day have

f rall. reach'd us From His all - gra - cious Hand. *f a tempo.* Come, Chris - tian youths and maid - ens, Come,
f rall. reach'd us From His all - gra - cious Hand. *a tempo. f* Come, Chris - tian youths and maidens,
f rall. reach'd us From His all - gra - cious Hand. *a tempo. f* Come, Chris - tian youths and maidens,
f rall. reach'd us From His all - gra - cious Hand. *a tempo. f* Come, Chris - tian youths and maidens,

COME, CHRISTIAN YOUTHS AND MAIDENS.

bro - thers, old and young ; Uplift your hearts and voi - ces, Be praise on ev - ry tongue.

Come, bro - thers, old and young ; Uplift your hearts and voi - ces, Be praise on ev - ry tongue.

Come, bro - thers, old and young ; Uplift your hearts and voi - ces, Be praise on ev - ry tongue.

Come, bro - thers, old and young ; Uplift your hearts and voi - ces, Be praise on ev - ry tongue.

CHILDREN.

Come, come, come, sing with us the prais - es Of God's re - deem - ing love, That

song which nev - er, nev - er ceas - es A - round the throne a - bove.

CHORUS ONLY. CHILDREN JOIN. CHOIR ONLY.

The voice of ma - ny an - gels, "Wor - thy the Lamb of God ; For

The voice of ma - ny an - gels, "Wor - thy the Lamb of God ; For

The voice of ma - ny an - gels, "Wor - thy the Lamb of God ; For

The voice of ma - ny an - gels, "Wor - thy the Lamb of God ; For

COME, CHRISTIAN YOUTHS AND MAIDENS.

He was slain to save us By His most pre - cious blood."

He was slain to save us By His most pre - cious blood."

He was slain to save us By His most pre - cious blood."

He was slain to save us By His most pre - cious blood."

He was slain to save us By His most pre - cious blood."

SCHOLARS.
f a tempo.

Come, come, come, praise Him for the pro-mise, the pro-mise Of strength in weak-ness given; For

f a tempo.

means of grace pro - vi - ded, For bless - ed hope in heaven.

SCHOLARS & CHOIR.

O Chris-tian youths and maid - ens! O bro - thers, old and young! Up -

O Chris - tian youths and maid-ens! O bro - thers, old and young! Up -

O Chris - tian youths and maid-ens! O bro - thers, old and young! Up -

O Chris - tian youths and maid-ens! O bro - thers, old and young! Up -

O Chris - tian youths and maid-ens! O bro - thers, old and young! Up -

COME, CHRISTIAN YOUTHS AND MAIDENS.

lift your hearts and voi - ces, And let His praise be sung. Come, sing with us the

lift your hearts and voi - ces, And let His praise be sung. Come, sing with us the

lift your hearts and voi - ces, And let His praise be sung. Come, sing with

lift your hearts and voi - ces, And let His praise be sung. Come, sing with us the

prais - es Of God's pre-serv - ing care, Who safe from harm has kept us Through -

prais - es Of God's pre-serv - ing care, Who safe from harm has kept us Through -

us the prais-es Of God's pre - - serv - ing care, Who safe from harm has kept us Through -

prais - es Of God's pre-serv - ing care, Who safe from harm has kept us Through -

out an - o - ther year. Come, praise Him for the pro - mise Of

out an - o - ther year. Come, praise Him for the pro - mise Of

out an - o - ther year. Come, praise Him for the pro - mise Of

out an - o - ther year. Come, praise Him, praise Him for the pro - mise Of

COME, CHRISTIAN YOUTHS AND MAIDENS.

strength in weakness given ; For means of grace pro - vid - ed ; For bless-ed hope of
 strength in weakness given ; For means of grace pro - vid - ed ; For bless-ed hope of
 strength in weakness given ; For means of grace pro - vid - ed ; For bless-ed hope of
 strength in weakness given ; Praise Him for means of grace pro - vid - ed ; For bless-ed hope of

heaven. Up - lift your hearts and voi - ces, Let His praise be
 heaven. Up - lift your hearts and voi - ces, Let His praise be
 heaven. Up - lift your hearts and voi - ces, Let His praise be
 heaven. Up - lift your hearts and voi - ces, Let His praise be

sung. A - - - men.
 sung. A - - - men.
 sung. A - - - men.
 sung. A - - - men.

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- | | |
|--|---|
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|--|---|

(To be continued.)

Tonic Sol-fa Editions of many of the above are already published and others are in course of preparation.

London:

"MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW.



whispering audible counting was ordered, followed by open *laa* to the tone G, the audience meanwhile standing with hands on the waist, the hands moving during the exercise.

Resonance was next touched upon. The mouth was a difficult thing to manage—difficult even to open. Mirrors were here introduced in order that the "pupils" might see how far short of the proper standard of "opening" they were. It was conceded that the use of the mirror in a mixed class caused some fun on the first occasion; the present was allowed to be taken as the *second* time, when the novelty had worn off. A short spell of "koo" as an exercise

followed. This syllable was found to loosen the throat, but it should not be used after the desired result was obtained. Use the syllable slowly and softly. The syllable "so" was used to bring the tone forward. Some voice-trainers were said to instruct their pupils to "throw the voice against the palate," etc., but Mr. Rook took exception to treating the voice as if it were a squirt to be directed against any object. The *tongue* should be kept well flat. If the tongue was raised, then the tone would necessarily be "throaty." A graceful acknowledgment to Behnke for many of the ideas in the lecture brought the evening's work to a close.

The Student's Column.

We have arranged with an eminent musician of large experience and knowledge to take charge of this column. Questions (the envelope marked "Question") should be sent to the publisher at 29, Paternoster Row, London, E.C., by the 12th of each month if a reply is wanted in the following month's issue. Each question should be on a separate sheet of paper. The Editor of this department will also report upon any hymn-tune sent to the office, provided it is accompanied by postal order for 1s., together with stamps for return of MS.; or for a fee of 2s. 6d. the tune will be carefully revised. Anthems, songs, organ or pianoforte music will be reported upon at the rate of 1s. per page, or revised at the rate of 2s. 6d. per page; an analysis of any piece, written on the copy sent for this purpose, may be had at the rate of 6d. per page, or a specially-written analysis supplied at from 5s. 6d. to 7s. 6d. according to length. Pianoforte music fingered, or organ music fingered and pedalled at the rate of 1s. per page, or 9d. per page if more than four pages.

13. FN BATTEFIE.

Liszt, in his life of Chopin, says that we owe to the latter the extension of chords struck *en batterie*. I should be glad to know the meaning of this expression.—PIANISTE.

Batterie is a French term meaning a roll upon the side drum, but when applied to pianoforte playing it denotes chords whose notes are not struck successively as in an arpeggio, but are broken up into figures or groups, "broken chords," as some writers would term them. The general opinion seems to be that chords written *en batterie* should be played more staccato than when written *arpeggiando*.

14. SENNET.

What is the meaning of this term?—S. S.

The word is sometimes spelt synnet, senet, synet, sennate, signet, signate, or cynet, and is often to be met with in the works of Shakespeare and other Elizabethan dramatists. Some writers are of opinion that it simply meant a flourish or fanfare, but although the precise meaning of the term is doubtful, it most probably meant a trumpet flourish or fanfare of seven notes. The rhythm and time-value of these notes it is now, apparently, impossible to ascertain.

15. WORDS OF "THE GOLDEN LEGEND."

Please say who wrote the words of "Slowly, slowly up the wall" for Sullivan's *Golden Legend*. They are not in Longfellow's poem, I believe.—D.

The words are by Longfellow, and from his *Golden Legend* too. They are part of the soliloquy of the Abbot Ernestus, and were compiled for Sullivan's use by Mr. Joseph Bennett, who puts the words into the mouth of Ursula, the mother of the heroine.

16. "THEIR SOUND IS GONE OUT."

In Boosey's edition of Handel's *Messiah* the two quavers on the last beat of the 6th bar of the chorus, "Their sound is gone out," in the tenor part, are E, D,

while Novello's edition reads D, E. I shall be glad to know which is correct.—DOMINANT 7TH.

In this case, Novello's edition, E flat would be dissonant with the harmony of the bar which is B flat, and although E flat is consonant with the passing note, C, in the bass, it is not usual to leap to a note which, although consonant with a passing note, is dissonant with the implied or expressed harmony of a bar or beat.

17. UNMELODIOUS TENOR PART.

Is not the tune given in the *Free Church Magazine* of last month open to criticism on account of its unmelodious tenor part—particularly in the first line? —PART SINGER.

A repetition of two notes in alphabetical order is much more monotonous than that of a single note, but it is difficult to secure melodious part writing in tunes of a popular character in which the composer restricts himself to simple harmonies. Our correspondent must exercise that charity which covers the multitude of sins, and remember that it is not given to every man to be a second Sebastian.

18. ENDING OF "WORTHY IS THE LAMB."

When the chorus, "Worthy is the Lamb" (*Messiah*), is sung without the "Amen" chorus, is there any other way of closing than by bringing in the two final Amens? —PART SINGER.

In our opinion the best way would be to omit the last three bars of the first chorus and proceed to the silent bar at the end of the second chorus, finishing with the last three bars of the oratorio. Or the first chorus could be completed and the exposition of the fugue, "Amen," sung (*i.e.*, the first twenty bars of the last chorus), and then a "cut" could be made to the silent bar as before.

19. FORM AND ANALYSIS.

What is the difference between the Form and the Analysis of a composition?—F. T.

The two words are often used indiscriminately, but

analysis may be taken as meaning the separation of a composition into its constituent parts, taking it to pieces and examining its harmonies, rhythms, modulations and peculiarities of construction, while form would be used to describe the division of the work into definite subjects with their developments and recapitulations.

20. HARMONY.

(1) What is the meaning of compressed and extended harmony?

(2) What are the limitations of the 6/4 chord?

(3) Who is the author of the Student's Harmony, and where can it be obtained?

(1) Compressed, or, as it is more frequently termed, close harmony, is when the upper parts in a chord are

close to each other and at some distance from the bass, so that if played upon the pianoforte they can be taken by the right hand, the bass being taken by the left hand. This method was generally adopted in writing music for the old G organs. Modern vocal music as well as music for the modern organ is now written with the parts more equidistant, four-part vocal music having the treble and alto parts in the upper staff and the tenor and bass in the lower. This disposition of the parts is termed extended harmony.

(2) It cannot be approached by skip unless preceded by the root position of another chord or some position of the same chord, and it must not be quitted by skip unless followed by another position of the same chord.

(3) Dr. Orlando A. Mansfield (Weekes and Co., 4s. 6d.).

Nonconformist Church Organs.

WESLEYAN CHURCH, FOREST HILL.

Built by Messrs. Henry Speechly and Son.

Great Organ. CC to G. 56 Notes.				
1	Open Diapason	metal	8 feet
2	Gamba	metal	8 "
3	Dulciana	metal	8 "
4	Clarabel Flute	wood	8 "
5	Octave	metal	4 "
6	Wald Flute	wood	4 "
7	Clarionet	metal	8 "

Swell Organ. CC to G. 56 Notes.				
8	Double Diapason	wood	16 "
9	Open Diapason	metal	8 "
10	Lieblich Gedact	wood	8 "
11	Salicional	metal	8 "
12	Voix Celeste (undulating with No. 11)	metal	8 "
13	Principal	metal	4 "
14	Flageolet	metal	2 "
15	Mixture, two ranks	metal	8 "
16	Cornopean	metal	8 "
17	Oboe	metal	8 "

Pedal Organ. CCC to F. 30 Notes.				
18	Open Diapason	wood	16 "
19	Bourdon	wood	16 "

Couplers.

20	Swell to Great.	22	Swell to Pedals.
21	Swell Super Octave.	23	Great to Pedals.
Three Double-acting Composition Pedals to Great Organ.			
Three Double-acting Composition Pedals to Swell Organ.			

College of Organists Pedal Board, concave and parallel with radiating sharps.

Messrs. Henry Speechly and Sons' improved system of "Tubular Pneumatics" to Pedal Organ, and to Bases of 16-feet and 8-feet stops.

Pitch pine case, with plate glass panels to key doors.

Speaking front pipes decorated in gold and colours.

BAPTIST CHAPEL, STAFFORD STREET, WALSALL.

Built by Messrs. Nicholson and Lord, Walsall.

Great Organ. Compass CC to G—56 notes.

Great Organ. Compass CC to G—56 notes.				
1.	Open Diapason	metal thro.	8 .. 56
2.	Clarabella with Stop Bass	wood	8 .. 56
3.	Dulciana	metal	8 .. 56
4.	Gamba	metal	8 .. 56
5.	Principal	metal	4 .. 56
6.	Harmonic Flute	metal	4 .. 56
7.	Fifteenth	metal	2 .. 56
8.	Trumpet (Spare Slider).			

Swell Organ. Compass CC to G—56 notes.

9.	Lieblich Bourdon	wood thro.	16 .. 56
10.	Open Diapason	metal	8 .. 56
11.	Viol d'Amour	wood & metal	8 .. 56
12.	Voix Celeste	metal tenor C	8 .. 44
13.	Lieblich Gedact	wood & metal thro.	8 .. 56
14.	Gemshorn	metal thro.	4 .. 56
15.	Mixture	metal	3 ranks 168
16.	Cornopean	metal	8 .. 56
17.	Oboe	metal	8 .. 56

Pedal Organ. Compass CCC to F—30 notes.

18.	Open Diapason	wood	16 .. 30
19.	Bourdon	wood	16 .. 30
20.	Lieblich Bourdon (borrowed from No. 9)			16 .. —
21.	Bass Flute (18 notes borrowed from No. 19)			8 .. 12

Total number of pipes .. 1,068

Couplers, etc.

22.	Swell to Great.
23.	Swell Super Octave.
24.	Swell to Pedals.
25.	Great to Pedals.
26.	Tremulant to Swell.

Three Combination Thumb Pistons to Great Organ.
Three Combination Thumb Pistons to Swell Organ.
One Double-acting Pedal for "Great to Pedals."
Sforzando Pedal.

Folkestone Nonconformist Choir Union.

THE session in preparation for the Crystal Palace Festival was opened with a conversation, to which the Committee invited all the Nonconformist choirs of the town. A large gathering

was the result, and a very pleasant evening was spent. The Tontine Street Lecture Hall was beautifully decorated for the occasion. Thanks to the kindness of many friends excellent refreshments

were served during the evening. During the proceedings short speeches were given by Messrs. Minshall, Pope, Bramley, Newall, Moody, Hosking, and Camburn. Songs, violin solos, and recitations were

contributed by Misses Newall, Camburn, Jenner, and Mr. Collingwood. Many new members joined the Union, and the rehearsals so far have been very encouraging.

Words for Music Competition.

(These words must not be reprinted without permission.)

[Copyright.]

THE SONG OF THE STANDARD.

1. Up with the standard of Christ our King!
Clearer and clearer the watchword ring:
"Christ is our Leader"—oh, sound His name,
Louder and louder His grace proclaim.

Chorus.

Marching along to the Homeland bright,
Marching along to the fields of light,
Soldiers of Jesus! His standard show,
Christ shall be Victor o'er every foe!

2. Soldiers of Jesus! your whole life through,
Unto your Captain for aye be true;
Fight ye the wrong, and from fear be free,
Knowing how mighty, how near is He.

(Chorus.)

3. Christ is our Leader for evermore,
Oh, let His banner be waving o'er!
Hard though the battle and fierce the strife,
He is our Captain, yes, all through life!

(Chorus.)

4. Marching along, let us sound the call:
"Join ye the ranks, there is room for all;
Join ye the army by Jesus led,
Yea, in the steps of the Master tread!"

(Chorus.)

5. There is a Land where the strife shall cease,
There is a Home of eternal peace,
There shall the anthem of triumph ring:
"Crown Him, oh, crown Him the Saviour-King!"

(Chorus.)

[Copyright.]

PRAISE THE LORD.

1. Echo, echo, echo
Now with one accord:
"Honour, glory, blessing
Unto Christ the Lord!"
Young and old rejoicing,
Now in song unite,
Lifting high His praises,
Who is Love and Light.

Chorus.

Echo, echo, echo

Now with one accord:

"Honour, glory, blessing
Unto Christ the Lord!"

2. Every voice of Nature,
Join the hymn to swell,
Every snow-clad mountain,
Every dewy dell,
Woodland, glade, and meadow,
Brook that sweetly sings,
Trees where birds are choiring,
All created things. *(Chorus.)*

3. O, ye waves of ocean,
Beating on the shore,
To His might be witness
Now and evermore!
Stormy wind and tempest
As in power ye sweep,
Join the pealing anthem
Of the surging deep! *(Chorus.)*

4. Sing, ye little children!
When this earth He trod,
Dayspring and Emmanuel,
Holy Son of God,
Such as you He gathered
To His tender breast,
Such as you so gently
The Redeemer blessed.

(Chorus.)

5. O, ye angel-harpers
In your robes of white,
Where the flowers are fadeless,
Where the Lamb is Light!
Mingle ye your music
With the children's strain,
Through eternal ages
Tune the sweet refrain!

(Chorus.)

[Copyright.]

TELL OF HIS GREATNESS.

1. "Glory to God" let the children be singing,
Lift we Hosanna to Him who is Love,
Music of gladness and thankfulness ringing,
Joining the anthem of angels above.
Tell of His tender care,
Mercy that all may share,
Tell of His greatness, His power, and His might,
Tune Thou our lips to praise,
Help us our hymn to raise,
Thou who for ever and ever art Light!
2. Lord, Thou art mercy and love ever-living!
Day after day Thou our Helper hast been,
Hear Thou the voice of our praise and thanksgiving,
Thou wilt be near through the future unseen.
What can we bring to Thee,
How can we sing to Thee?
Higher than praise, O, Redeemer, Thou art
Yet be not far away,
Lord, close beside us stay,
We are Thy children, and dear to Thy heart.
3. This is the day when we gather before Thee,
Praising Thy goodness, our Father and Friend
Teach us and help us aright to adore Thee,
Daily and hourly through life without end.
Working Thy holy Will,
Oh, keep us faithful still,
True to Thy Name wheresoever we go,
Looking alone to Thee, from fear of evil free,
Grant that Thy rest and Thy peace we may know.
4. Glory to God! when life's journey is ending,
Then may we meet on the beautiful shore,
With the redeemed ones in melody blending,
Singing Hosanna in light evermore.
There 'mid the harps of gold,
There in the joys untold,
In sunny Canaan an anthem we'll raise,
Glory, O Lord, to Thee, singing eternally,
Bringing Thee worship and honour and praise!

London Sunday School Choir Notes.

THE Western, City, and Eastern Divisions have given concerts. The Eastern Division provided a popular programme at the People's Palace on February 28th under the bâton of Mr. Geo. Merritt. Madame Anne Layton, Miss Bessie Spells, and Mr. Wills Page were the soloists, and a large juvenile choir sang action songs and a selection from last year's Palace programme, in addition to the items furnished by the senior choir, totalling together 300 voices.

Mr. R. Marshall has been elected to the post of deputy conductor to the Festival choir rendered vacant

by the resignation of Mr. W. P. Hunter, an earnest worker of many years standing in connection with the Western Division.

The "Guild" meeting for March 28th is to take the form of a discussion on "Why not a Day of Universal Praise"? The debate will be opened by Mr. J. Barnard, manager and secretary.

The Crystal Palace Fête will be held on Tuesday, June 20th, instead of Wednesday, 21st June, as previously announced, owing to the Crystal Palace Co. having inadvertently booked the wrong date.

Echoes from the Churches.

A copy of "Christian Life in Song," price 5s., will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue is furnished by Mr. G. E. Arundel.

METROPOLITAN.

FINCHLEY.—The twelfth annual service of praise by the Association of North London Presbyterian Choirs took place on Tuesday, March 7th, in Finchley Church, and attracted a large congregation. The preliminary devotions were conducted by Revs. P. Carmichael and R. C. Gillie. Mr. Robert Wales, president, occupied the chair, and, in his opening remarks, spoke of the great improvement in congregational singing which had taken place since the formation of the association. Rev. Henry Crombie, minister of the church, gave an address. The organ was presided over successively by Mr. P. Franz Lachner (Clapton), Mr. Sydney Baynes (Crouch Hill), and Mr. Andrew Gillespie (Haverstock Hill). Mr. H. H. L. Middleton (Finchley) acted as conductor. The gathering was a great success. The choirs of fifteen churches were well represented.

FINSBURY PARK.—The annual Choir Festival at the Congregational Church, was held on March 19th. The programme included Jubilate (Garrett), "Break forth into joy" (Barnby), Mendelssohn's "95th Psalm," Stainer's "Hosanna in the Highest," and Spohr's "God Thou art Great," solo parts by Miss Laurie Morgan, Mr. Hubert Gray, and Mr. and Mrs. H. Crook. Mr. W. Emerson was the organist, and the music was rendered in the usual style of excellence which obtains in this popular choir.—An interested gathering recently assembled in New Court Chapel, Tollington Park, on the occasion of the seventh annual musical service by the choirs of the Congregational churches comprised in Group 3. These annual functions afford opportunities all too few for fraternal intercourse; and also serve the higher purpose of introducing suitable music to the notice of the choirs, which can afterwards be utilised in public worship. The programme (which for the benefit of the congregation gave the words in full) comprised, "O, come let us worship," from Mendelssohn's 95th Psalm; a vigorous anthem by Sir John Stainer, "I am Alpha and Omega"; a new composition by Mr. Josiah Booth, "I will sing of the mercies of the Lord"; the "Gloria" from Mozart's Twelfth Service; "Break forth into joy," by Sir J. Barnby; with a selection from Handel's *Messiah*. An admirable address, plain and pointed, by the Rev. Llewellyn H. Parsons, entitled "Congregation and choir: their mutual ministries," and two appropriate hymns, joined in heartily by the congregation, gave to the service a pleasant variety. The music was under the direction of Mr. Josiah Booth and Mr. Harrison White, organists of Park Chapel and New Court Chapel respectively, to whom

the thanks of the churches are due for their zealous co-operation.

GOSPEL OAK.—The Congregational Church Choir Festival was held on February 26th, when special musical services were held, which were highly appreciated by the congregation. The morning service included an opening Sanctus (Spohr); anthem, "The Lord is my Shepherd" (Macfarren); a short anthem at offertory, besides hymns and a chant-setting of the Te Deum. A most suitable sermon was given by the Pastor, Rev. H. Le Pla. In the evening the anthem was C. Darnton's "I will sing of the mercies of the Lord for ever," Bunnett's Magnificat in F, hymns, chant and vesper, were also included. Mr. Wilson Bamber (a member of the choir) gave an excellent rendering of "In native worth" (*Creation*). On this day the Amen was sung at the end of the Lord's Prayer and Benediction for the first time.

HIGHBURY.—On February 28th an excellent performance of Mendelssohn's *St. Paul* was given by the Choral Society, conducted by Mr. John Cook, in Park Presbyterian Church. The solos were admirably sung by Miss Winifred Marwood, Miss Lilian Hall, Mr. James Gawthrop, and Mr. Montague Borwell, the overture and accompaniments being in the experienced hands of Mr. Fountain Meen.

POPULAR.—The choir of Trinity Congregational Church sang Spohr's "God, Thou art great," at the February monthly musical service held in the above church. The cantata was well rendered by the choir, and the solo numbers were sustained by Miss Sutton, Mrs. and Mr. Charles Veness. The services are to be held each month, and Mr. Arthur Bayliss, A.R.C.M., is to be congratulated on the success of the first.

QUEEN'S PARK, W.—The new organ in the Congregational Church was opened on Thursday, March 9th by a recital by Mr. E. H. Lemare, whose playing was much admired. Miss Kate Cherry, Miss Hattie Stammer, and Mr. Francis Baker gave vocal solos, and Miss Jessie Maclaren played two violin solos. There was a large audience. The instrument consists of forty-eight stops (including couplers).

STOKE NEWINGTON.—For several months past special musical services have been held at frequent intervals at the Raleigh Memorial Church under the able direction of Mr. John Le Beau. Much success has attended his efforts, the service on Sunday evening, February 26th, calling for special mention. About thirty choristers were present, who gave capital renderings of "The

Radiant Morn" (Woodward), "O Gladsome Light" (Sullivan), and "Abide with me" (Barnby). The organist, Mr. Huggins, played two movements from Mendelssohn's Sonata No. 2 with much skill and good taste. Miss Mary Fuchs sang "God shall wipe away all tears" (Sullivan), and "A Psalm of life" (Cowen) with a natural simplicity of manner and beauty of voice which gave very distinct pleasure to the congregation. These items, in addition to "Two Twilights" (Lane Frost), and "I was wandering and weary" (A. H. Brown), sung by Mr. Alexander Tucker, made up a musical programme which could not fail to have much power for good.—A highly successful Eisteddfod was held at Devonshire Square Baptist Church on March 7th and 14th, in connection with the Literary Society, presided over by the Rev. G. P. McKay. On each occasion the spacious schoolroom was crowded in every part, and the various contests were watched with keen interest by the audience, who encouraged the competitors with frequent and vigorous applause. The entries totalled over 250, of which about 150 were musical and 100 literary, etc. The onerous and difficult duties of musical adjudicator were ably performed by Mr. Chas. E. Smith (organist of Regent's Park Church), who proved himself to be a capable and impartial judge. The prize winners in the musical section were: Soprano ("I will sing of Thy great mercies"), Miss Short 1st, Miss Lowe 2nd; Contralto ("O Thou that tellest"), Miss D. H. Smith 1st, Mrs. Elliott 2nd; Tenor ("If with all your hearts"), Mr. Watts; Bass ("Arm, arm, ye brave"), Mr. Robbins 1st, Rev. G. P. McKay 2nd; Quartet ("O come ev'ry one"), Misses L. H. and D. H. Smith, Messrs. Lord and F. H. Smith; Pianoforte Solo (read at sight), Miss Wells 1st, Miss Stutter 2nd; Composition (C. M. Hymn Tune), Mr. Lord 1st, Mr. Peppin 2nd; Girl's Song ("Scatter seeds of kindness"), Miss E. Collett 1st, Miss A. Moody 2nd; Boy's Song ("Dare to be a Daniel"), Master D. McKay. The performance as a whole was remarkably good, the contestants making a brave fight for victory; and in several instances the competition was very close indeed. This, of course, added to the excitement of the audience, and lent zest to the ringing cheers with which the winners were greeted. Various adjudicators decided the respective merits of the other competitions, and the prize winners were: Essays, Miss A. Page and Mr. Garratt; Recitations, Miss J. Rimington, Miss M. Roberts, and Mr. G. F. Clarke; Impromptu Speech, Miss Gee 1st, Mr. Rose 2nd; Reading, Mr. G. F. Clarke 1st, Mr. W. A. Turner 2nd; Poem, Miss A. G. Dyer; Needlework, Miss D. H. Smith and Miss A. M. Rimington; Fretwork, Mr. E. Mitchell. Considerable merit was shown in all these classes, and the competitions have brought out much latent talent. The Eisteddfod concluded on March 21st (too late for notice in this issue) when the items were pianoforte solos (prepared), duets, part-songs by various choirs, spelling bee, and reading. The arrangements were carried out by the secretaries of the Literary Society and the organist of the church.

PROVINCIAL.

ALDERSHOT.—A very successful concert was given in the Grosvenor Road Soldiers' Home by the excellent choir of Grosvenor Road Wesleyan Church under the capable conductorship of Mr. Curry.

BIRMINGHAM.—The Birmingham Town Hall has rarely presented such an inspiring sight as it did on March 2nd, when the second Musical Festival of the Midland Federation of Free Churches, with a chorus of 800 voices, took place, and Mr. Facer's new Cantata, *The Pilgrim Fathers*, was performed for the first time. It would be easy to notify examples of the thoroughly effective choruses that abound in the score, but there

is no necessity for detail—the composition is broad and effective from beginning to end. The solos are for the most part melodious and expressive, and there is some charming concerted music for the principal voices. The success of the performance and of the Cantata was unequivocal; the verdict of the audience was beyond dispute; and upon the conclusion of the work they accorded the composer quite an ovation. The singing of the enormous choir was really excellent, the beautiful fresh tone of the voices, the precision and correct intonation, the zealous *esprit de corps* that animated the singers, and the intelligent attention to the baton, all combined to render the choral work most enjoyable and most impressive. The quartette of principals did admirably what they had to do; Mr. C. W. Perkins was a tower of strength at the organ, and Mr. Facer conducted the Cantata with watchful care and marked ability.—The Birmingham Temperance Social Union held their third annual conversazione at the Town Hall recently. The hall was prettily decorated and arranged as a drawing-room. The programme consisted of microscopical exhibits, recitals by gramophone and phonograph, thought reading and legerdemain. The musical department contained solos by Mr. William Evans (baritone), Miss Nellie Pritchard (contralto), instrumental selections by the Prince's End prize band, and part songs by the Birmingham Temperance Philharmonic Prize Choir. One of the best efforts of the choir was Mr. A. Berridge's pretty part song, "O Gentle Wind." Mr. H. W. Graham, the conductor, had his large choir of ninety voices perfectly under control; the choir seemed to understand and respond to his slightest behest. The soft passages were delicately given, and the exciting syncopated passages in correct time and with spirit. The conductor was complimented by many of the audience on the rendering of this piece, and an interesting sequel has arisen. The gentleman in charge of the phonograph expressed a wish to have a record of the piece by the choir, and on Friday last the phonograph was placed in position at the rehearsal, when Mr. Berridge's "O Gentle Wind," was sung to the instrument, and reproduced to the great amusement of the choir. The phonograph acted perfectly, and other records were taken for the choir to be used at their own social functions.

BOURNEMOUTH.—The first annual festival of the Bournemouth and District Congregational Psalmody Union took place at the Richmond Hill Congregational Church. There was a large attendance, the spacious church being filled. The united choir of 230 voices was conducted by Mr. J. E. Leah, A.R.C.O., of the Richmond Hill Congregational Church, and included members of the choirs of Westbourne, Boscombe, Pokesdown, Winton, and Richmond Hill Congregational Churches. These were massed in the choir, and, with the assistance of the organ, at which Mr. Slinn, A.R.C.O., presided, and the cornet (played by Mr. Percy Surplice), produced a very fine effect. The service began with the sanctus, "We bow in prayer," well rendered by the choir. After an invitation to worship by the Rev. J. D. Jones, the first hymn, "Crown Him with many crowns," was joined in by the full congregation. This was followed by a brief prayer and hymn and by a lesson from the Old Testament, after which came the Te Deum (Smart), sung with much force and vigour by the choir. After a New Testament lesson and the singing of Psalm ciii., a general prayer was followed by Gounod's anthem, "Jesu, Word of God Incarnate," very correctly rendered by the choir. There was a hymn before the sermon (preached by the Rev. E. Fox-Thomas), and the anthem chosen for the collection was Barnby's "It is high time to awake." All present joined in the

hymn, "Abide with Me," and the Benediction was pronounced by the Rev. J. D. Jones, followed by a vesper with a simple but effective musical setting arranged by the conductor (Mr. Leah). Mr. Jones, in the course of a few remarks, said the gathering had been full of profit to all present, and he hoped similar gatherings would take place in future years.

BLISWORTH.—A large audience assembled in the Baptist Chapel on Thursday, March 9th, to hear an organ recital given by Mr. R. W. Strickland, of Northampton. The compositions selected from the works of Hesse, Smart, Armes, Mendelssohn, Lemaigre, Dubois, and the organist's skilful manipulation of the "king of instruments" evoked unstinted applause. Under the direction of Mr. William Packwood the choir acquitted themselves very creditably in the anthem, "Blessed be the name of the Lord" (Maunder). Vocal selections were also rendered by Miss Ethel Gibbs, who sang "The Mission of the Wind" (Behrend), and Miss Lottie Campion, who was heard to advantage in the solo, "Shepherd of Souls." The recital was organised for the benefit of the choir fund, and at the close Rev. H. Wyatt spoke in appreciation of the musical treat afforded.

BROMLEY, KENT.—The Wesleyan School choir gave J. Allanson Benson's Cantata, *The Circling Year*, at Widmore, on the 1st of March. Mr. W. Romaine Cook, conducted.

CLAYTON, YORKS.—Mr. J. E. Pearson, of Holmfirth, Huddersfield, gave an Organ Recital, in the Baptist Chapel, Clayton, Yorksire, on March 7th, 1899. His programme included works by Handel, Batiste, Mendelssohn, Costa, Beethoven, and Albrechtsberger, and was interspersed with vocal items by the choir, Miss C. Craven and Mr. Fred Ambler.

DRIFIELD.—A very interesting and practical lecture was recently given by Mr. J. Shepherdson, organist of the Congregational Church, on "A Model Church Service." The lecturer is a modern man, and strongly advocates a good musical service.

HORSFORTH, NEAR LEEDS.—On Sunday afternoon, March 5th, at the Methodist Free Church, Woodside, an address was delivered by Mr. F. James, Mus. Bac., L.R.A.M., on "Facts and incidents connected with certain well-known tunes." Illustrations of hymn-tunes of various types were sung by the choir, and Mr. James's most interesting remarks were highly appreciated by all present. Mr. Sam. Hartley presided, and in a few introductory words alluded to Mr. James's recent cantata, *The Saviour*, and the enthusiastic reception it had met with when performed in that church. A collection was taken for choir funds.

HULL.—The first Festival of the Hull Primitive Methodist Choral Union recently held was a great success. The chorus numbered nearly 250 voices, and, under the able direction of Mr. Arthur B. Vear, organist at Jubilee Chapel, they gave very creditably indeed a number of choruses from Mendelssohn, Haydn, Handel, and other composers. Very wisely for the first effort, their ambitions were not too high; hence the greater the success. In view of the fact that it was not a picked chorus in the strict sense of the word, the quality of tone was very good. "The heavens are telling" (Haydn) and "We will never bow down" (Handel) in particular were given with fine effect. A part song, "Hymns to the night," by Mr. H. E. Nichol, was very nicely sung unaccompanied. The quartette of principals were Miss Florence Marshall, Miss Helen Ditchburn, Mr. C. H. Briggs, and Mr. G. W. Halier, who acquitted themselves well in their various solos. Mr. T. R. Ferens, J.P., presided, and at an interval in the programme the Rev. James Picket spoke

a few words on the obligation the pew and pulpit owed to the choirs who assisted in the service. The organising and general secretary, Mr. W. E. Hunter, worked hard throughout to make the Festival successful, the splendid results being largely the result of his efforts.

LEEDS, WOODHOUSE MOOR.—The congregation of the Wesleyan Church had a rare treat on February 24th, when in connection with the Wesley Guild a most interesting lecture was given by Mr. Frederic James, Mus. Bac., L.R.A.M., on "Music as an intellectual pursuit." After speaking of scales and their construction, and giving illustrations of tunes written in the Pentatonic scale, Mr. James went on to speak of Harmony and the contrast of modern music with such old music as "Lord, for Thy tender mercies' sake," mainly harmonised with plain diatonic discords. Then examples of Counterpoint were given, a melody being written on the blackboard and combined with other melodies, each step being illustrated at the piano as well as on the board. The origin of the word "tenor" was explained, and a well-known hymn-tune, arranged in the old way with the melody in that part was played. Rhythm in music, Instrumentation, and many other subjects received notice, and the lecture was enlivened by many anecdotes, and was illustrated at the piano by pieces of such different character as an extract from Wagner and the "Hallelujah Chorus," as Chopin's and Handel's Funeral Marches, and "The man that broke the bank at Monte Carlo." The audience—though not large—was most thoroughly appreciative as was shown by frequent applause throughout the evening.

MACCLESFIELD.—A fine three-manual organ of forty-seven stops, built by Messrs. P. Conacher and Co., in Brunswick Wesleyan Chapel, was opened by Mr. G. F. Grundy. His programme included selections from the works of Wolstenholme, Lemare, Guilman, Liszt, Peace, Bach, Dubois, Salomé, and Handel. Mr. Grundy also reopened the organ in Trinity Wesleyan Chapel.

NORTHAMPTON.—The congregation worshipping in Victoria Road Congregational Church, in celebration of the twenty-fifth anniversary of the formation of the church, resolved to put in a new organ. The work was entrusted to Messrs. P. Conacher and Co., who erected an excellent two-manual instrument, which was opened on the 15th ult. by Mr. E. Minshall, who prepared the specification. After the opening hymn and Dedication Prayer by the esteemed pastor, the Rev. Herbert Matson, a recital was given which was very attentively listened to by a large audience. Miss Chamberlain, of Wellingborough, was the vocalist, and gave with much expression and good taste two solos, "The Better Land" being much appreciated. The choir (consisting of about fifty voices) sang "The glory of the Lord" (Goss), "O clap your hands" (Stainer), "I heard the voice of Jesus say" (Minshall) in capital style, their attack, precision, and vigour being most commendable. Mrs. Stringer, the capable choir-mistress and organist, is to be congratulated upon the success of her efforts. On the following evening a special service was held, when the Rev. H. Arnold Thomas, M.A., preached an earnest and thoughtful sermon. Mr. Minshall gave a short recital before the service. Mr. T. Cosford sang "If with all your hearts" in a tasteful manner, and the choir rendered "I will sing of the mercies of the Lord" (Darnton) with much spirit. The entire proceedings showed much enthusiasm amongst the congregation, which speaks well for the prosperity of the church. Large congregations attended the special musical services held at the Queen's Road Wesleyan Methodist Church on Sunday, March 19th. The Mayor

(Councillor F. Tonsley) and a good number of members of the Corporation were present in the morning. Both morning and evening the pastor, the Rev. J. Peters, was the preacher, and at each service a capital musical programme was rendered. Mr. Alexander Tucker sang at each service, and bore a large share of the work in the musical service which was held at the close of the ordinary service in the evening. Mr. Tucker's singing was highly appreciated.

OLDHAM.—The fine three-manual organ at Springhead Congregational Church has been thoroughly cleaned and greatly improved by Messrs. Wadsworth Bros., of Manchester, at a cost of £105. On Tuesday evening, February 28th, a recital was given by David Clegg, Esq., of Rochdale, who rendered a capital selection of organ music from the works of Bach, Mozart, Merkel, Beethoven, Haydn, etc. Mr. Clegg is well known in the north as a brilliant and tasteful performer, and he certainly enhanced his reputation by his masterly interpretation of a "Fantasia and Fugue in C major," Mozart; "Variations on a theme in E by Beethoven," arranged by Merkel; and the "Grand Fugue in D Minor," by Bach. Several pieces of a lighter character were also given. The recital was interspersed with vocal solos by Miss Ona Ashton, soprano, and Mr. Frank Barker, baritone. Miss Ashton sang in brilliant style the air, "O had I Jubal's lyre" (Handel); and gave a pleasing rendering of the song, "The trust of the little children" (Barnard); she also joined Mr. Barker in the duet, "It is of the Lord's great Mercies" (Molignie). Mr. Barker gave an intensely dramatic rendering of "The Raft" (Pinsuti), and he sang "Abide with me" (Liddle), with a degree of pathos and devotional feeling rarely excelled. The accompaniments were judiciously played by Mr. Clegg.

PEMBROKE DOCK.—Mr. W. H. Phelps and his friends at Albion Chapel are energetic, and their efforts are much appreciated by the congregation. The second annual concert was given on a recent Saturday evening, when Miss Minnie Grime, Mr. Gwilym Richards, and Mr. David Hughes gave solos with excellent effect. Mr. C. W. Perkins, of Birmingham, presided at the organ with his well-known skill. On the Sunday two recitals were given, one in the afternoon and the other after the evening service, when interesting and appropriate programmes were prepared. The choir under Mr. Phelps acquitted themselves admirably. The "takings" on both days amounted to £96.

POOLE.—The organ in the Skinner Street Congregational Church has recently been enlarged at a considerable cost. On Wednesday, February 15th, Mr. Enos. J. Watkins, organist of the church, gave a Recital before a large audience, the programme consisting of pieces by Bach, Chipp, Tours, Wély, Frézer, etc., interspersed with vocal solos. A fortnight later, March 1st, a very successful performance of Gaul's *Holy City* was given by the choir, augmented by friends from other choirs from the town. There was a crowded audience, who listened with great attention throughout. The choruses were rendered with plenty of vigour and attack, the light and shade being well observed; "Let the heavens rejoice" and "Great and marvellous are Thy works," were perhaps the best efforts of the choir. The soloists acquitted themselves admirably, Miss Alice Hartnell and Mr. William Nutter (who possesses a splendid musical voice), being specially successful in the contralto and bass solos. The accompaniments were played by Mrs. Hall and Miss Jessie Anstey, on the organ and pianoforte respectively. The last-named also accompanied all the solos with much taste, and rendered the introduction, "Adoration," to the second part in charming style.

Mr. Enos. J. Watkins proved an efficient conductor, and at the close, Councillor J. A. Hawkes, congratulated the performers and conductor, the Rev. Enoch Hall, minister of the church, suitably responding on behalf of the performers. The net proceeds of both performances, which were devoted to the Organ Enlargement Fund, amounted to over £11.

SANDERSFOOT, PEM.—On March 1st (St. David's Day), the choir of the Baptist Church performed a Cantata, *The Galilean*, to a crowded house. Mr. T. David conducted. Dr. W. Clement Evans took the chair, and gave a very interesting address on Music, and the relative merits of male choirs and mixed choirs. The conclusion arrived at was, that because Handel, Bach, and all the classical composers had written their great masterpiece for mixed choirs, that such combination would outlive male voice choirs.

SCARBOROUGH.—A most interesting lecture was given by Mr. F. Edmond, organist and choirmaster of the South Cliff Congregational Church, the subject being "The progress of the musical art in England during the 19th century." The lecturer dealt with his subject in a masterly fashion, and at intervals examples of the madrigal, modern part song, and hymn tunes were rendered by a choir to illustrate the various points of the lecture.

STAINLAND, NEAR HALIFAX.—The Choir Anniversary Services at Providence Congregational Church were held on Feb. 26th, when special music was well rendered. In the afternoon, a grand choral service was held, when anthems were given by the choir, and solos sung by Miss Haigh, Miss Sneller, Miss Hellas, Mr. W. Akroyd, and Mr. J. H. Dean.

COLONIAL.

TORONTO.—The annual report of the Bonar Presbyterian Church Choir has been sent to us, from which we find that much satisfactory work was done during 1898 under the able conductorship of Mr. A. H. Greene. Seven concerts were given in the year. The attendances have been fairly regular. The following paragraph explains Mr. Greene's method of familiarizing the congregation with new tunes:—"It is our endeavour, by the singing of tunes adapted for congregational use, to improve the congregational singing and make it hearty; and we would ask all to try and help on the Service of Song, by joining in the singing heartily. While new tunes from time to time have been introduced, we have tried to familiarize the congregation with them first by singing them at morning services in place of anthems. In this way quite a number of good new hymns and tunes have been introduced during the year."

New Music.

EDWIN ASHDOWN, LIMTD,

Danse Circassienne, for the piano. By Ivan Tchakoff. 4s.—A bright little piece in 6-8 time, very suitable for teaching purposes.

Marche des Zouaves. By Seymour Smith. 3s.—Pleasing and effective, and contains considerable variety.

Dew Drops. By Carl Ganschals. 3s.—An excellent piece for the practice of triplets.

My Heart of Hearts. Song by Edward St. Quentin. 4s.—A song that needs and deserves careful study. A good deal can be made of it by a good singer.

My Laddie. Song by James Philp. 4s.—Very easy, but a good song, though rather mournful.

G. RICORDI AND CO.

Listen. Song by Angelo Mascheroni.—A very graceful song. It works up well to a climax. It ought to be very popular.

Sorrow's Crown. Song by Cecile Hartog. 4s.—Very short but well-written song, though somewhat lacking in interest.

C. VINCENT.

Lead, kindly Light. Song by J. A. Clegg. 2s. nett.—A most appropriate musical clothing for this beautiful poem.

SMITH, ELDER AND CO.

The Musician's Pilgrimage. A Study in Artistic Development. By J. A. Fuller Maitland.—In this very readable volume of 152 pages the author deals in a very practical way with the development of a musician. His articles are entitled *The Prodigy, The Student, The Prig, The Amateur, The Virtuoso, The Artist, and The Veteran*. While there is much to be commended in all these chapters, those on *The Student and The Artist* are probably the best. Young musicians will find much sound commonsense advice and suggestions on both that will be very useful. By all thoughtful musicians the volume will be heartily welcomed.

NOVELLO AND CO.

Harmonies d'Automne. By Percy Pitt.—Four numbers are before us, all very well written. Probably No. 2, *Valse Melancolique*, will be the most popular.

Trois Valses de Salon. By Theophil Wenat.—Three waltzes far superior to the ordinary waltz. These are suitable for teaching purposes.

Maypole Dance. By John E. West.—Quaint and and very effective, though quite simple.

Summergold Gavotte. By Herbert W. Wareing.—Very pleasing and useful as a drawing-room piece.

Far from my Heavenly Home. Song by Alicia Adelaide Needham.—A really good song, requiring very expressive singing.

The Wreck. Part-song by F. A. Challinor, Mus.Bac. 4d. J. Riuder, Farnley, Leeds.—This is written for unaccompanied singing. It is very dramatic and equally effective.

We Bow in Prayer. Anthem by F. S. Oram. 2d. Musical Journal Office, 29, Paternoster Row.—A very suitable musical clothing for these devotional words. Carefully sung, this anthem should be a distinct aid to worship.

Staccato Notes.

THE personal estate of Mr. W. S. Broadwood, formerly of John Broadwood and Sons, has been declared at £143,332 11s. 2d.

DR. SANGSTER, organist of St. Saviour's, Eastbourne, is dead.

THE renowned Dowlais choir, winner of so many prizes in Wales, has been giving concerts in London under Mr. Dan Davies with great success.

MR. GEORGE RISELEY has arranged to bring his Bristol Choral Society of 500 members to London on

Saturday, April 15th, for the purpose of giving a performance of Brahms's "Requiem" and Mendelssohn's "Hymn of Praise" at the Queen's Hall. It is the first appearance of this society in London, and this effort is being made by its enthusiastic members, as they are unable to hold their usual series of concerts in Bristol this season owing to the destruction by fire of the Colston Hall. The management will be in the hands of Mr. Cecil Barth.

MR. W. LYLE BIGGS has been appointed conductor of the choral and orchestral classes at Ruskin Hall, Oxford.

It is said that Wagner's *Holy Supper of the Apostles* will be chosen for the next Birmingham Festival.

MR. GILBERT H. BETJEMANN has resigned his position as principal first violin at the Royal Opera House, and has been appointed professor of the violin at the R.A.M.

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THE personal estate of Mr. W. S. Broadwood, formerly of John Broadwood and Sons, has been declared at £143,332 11s. 2d.

DR. SANGSTER, organist of St. Saviour's, Eastbourne, is dead.

THE renowned Dowlais choir, winner of so many prizes in Wales, has been giving concerts in London under Mr. Dan Davies with great success.

MR. GEORGE RISELEY has arranged to bring his Bristol Choral Society of 500 members to London on

Saturday, April 15th, for the purpose of giving a performance of Brahms' "Requiem" and Mendelssohn's "Hymn of Praise" at the Queen's Hall. It is the first appearance of this society in London, and this effort is being made by its enthusiastic members, as they are unable to hold their usual series of concerts in Bristol this season owing to the destruction by fire of the Colston Hall. The management will be in the hands of Mr. Cecil Barth.

MR. W. LYLE BIGGS has been appointed conductor of the choral and orchestral classes at Ruskin Hall, Oxford.

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